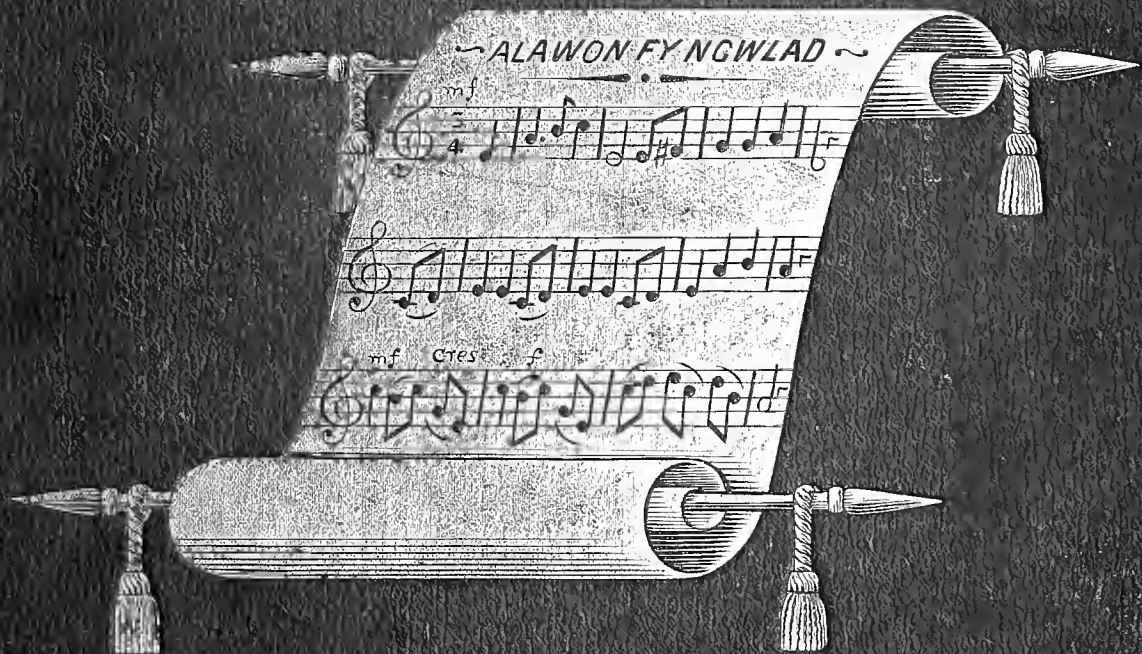




# A. Bennett's

COLLECTION OF

# Old Welsh Airs.



VOLUME II

No 4040. 100

Vol. 2



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9/29/23

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N. BENNETT'S COLLECTION

OF

OLD WELSH AIRS.







*Yours faithfully*  
*N Brinett.*







# Alawon fy Ngwlad

The Laws of my Land.

Collected by

**NICHOLAS BENNETT**

OF GLANYRAFON.

Arranged for the Harp  
or  
Pianoforte

by

**D. EMLYN EVANS**



TELYNOR CYMRU & IDRIS VYCHAN,  
at the Proclamation of the London Eisteddfod 1886.

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**VOL. 2.**

1893

PHILLIPS & SON, "EXPRESS & TIMES" OFFICE.

1893  
NEW TOWN,  
CITY OF BOSTON  
Printed by W. H. Jones

"Dyn a garo grwth a thelyn,  
Sain cynganedd cân ac englyn,  
A gâr y pethau mwyaf tirion  
Sy'n nef ymhlith angylion."-- Hen Bennill.

## DIFYRWCH GORONWY OWEN — The Delight of Goronwy Owen

*Allegro moderato.*

PIANO.

Musical score for 'DIFYRWCH GORONWY OWEN' in 3/4 time, marked *Allegro moderato*. The score is for piano and consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody is primarily in the treble, with chords and accompaniment in the bass. The second system continues the piece, and the third system concludes with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

## DIFYRWCH GWŶR CWM FELIN — The Delight of the Men of Cwm Felin

*Larghetto.*

Musical score for 'DIFYRWCH GWŶR CWM FELIN' in 3/4 time, marked *Larghetto*. The score is for piano and consists of two systems of two staves each. The key signature is one flat (B-flat). The melody is in the treble, with a steady accompaniment in the bass. The piece ends with a double bar line.

## CEFN MABLI — Cefn Mably

*Moderato.*

Musical score for 'CEFN MABLI' in 3/4 time, marked *Moderato*. The score is for piano and consists of two systems of two staves each. The key signature is one flat (B-flat). The melody is in the treble, with a steady accompaniment in the bass. The piece ends with a double bar line.

## GORYMDAITH RODNEY — Rodney's War March

*Moderato.*

*Fine.*

*D.C.*

## YMDEITHDON RODNEY — Rodney's March

*Moderato.*

*Fine.*

*D.C.*

## YMDEITHDON SYR WATKIN IEUANC — Young Sir Watkin's March

*Allegro moderato.*

## Y LLWYN BEDW — The Birch Grove

*Allegretto.*

## HËN NOS GALAN — Old New Year's Eve

*Allegretto.*

## Y GLASGOED — The Green Wood

*Moderato.*

## TRI A CHWECH — Three and Six

*Andante moderato.*

## DIFYRWCH CARADOG - Caradog's Delight

Allegro moderato.

## YMDAITH GWŶR TREFALDWYN (3) - The March of the Men of Montgomery (3)

Moderato.

## HET AR YR HOEL - A Hat on the Nail

Allegro moderato.

## ERDDYGAN RHEINALLT GLYNDERI - The Melody of Rheinalt of Glynderi

Larghetto.



## TRONDOL CLEDD YR YSWAIN — The Hilt of the Squire's Sword

Andante.

Musical score for 'TRONDOL CLEDD YR YSWAIN' in 4/4 time, marked Andante. The score consists of two systems of piano accompaniment. The first system has two staves, and the second system also has two staves. The music features a mix of eighth and sixteenth notes, with some chords and rests.

## YMDAITH HIRAETHLYM — The Sorrowful Journey

Allegro.

Musical score for 'YMDAITH HIRAETHLYM' in 6/8 time, marked Allegro. The score consists of two systems of piano accompaniment. The first system has two staves, and the second system also has two staves. The music features a mix of eighth and sixteenth notes, with some chords and rests.

## HELA'R WIWER — Hunting the Squirrel

Andante moderato.

Musical score for 'HELA'R WIWER' in 6/8 time, marked Andante moderato. The score consists of three systems of piano accompaniment. The first system has two staves, and the second and third systems also have two staves. The music features a mix of eighth and sixteenth notes, with some chords and rests.

## O GYLCH Y FORD GRON — Around the Round Table

*Allegro moderato.*

Three systems of piano music for 'O GYLCH Y FORD GRON'. The music is in 2/4 time, key of D major (one sharp). The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The music features a mix of chords and moving lines in both hands.

## YR YWEN — The Yew Tree

*Andante grazioso.*

Two systems of piano music for 'YR YWEN'. The music is in 6/8 time, key of B-flat major (two flats). The first system starts with a mezzo-forte (*mf*) dynamic. The second system continues the piece. The music is characterized by a slow, graceful tempo with a mix of chords and moving lines.

## BREUDDWYD Y BARDD — The Bard's Dream

*Andantino.*

Two systems of piano music for 'BREUDDWYD Y BARDD'. The music is in 3/4 time, key of B-flat major (two flats). The first system consists of two staves. The second system consists of two staves. The music is in a slow, dreamy tempo, featuring a mix of chords and moving lines.



## ADEN Y FRÂN DDU – The Black Crow's Wing

Moderato.

## Y BLOTYN DU – The Black Spot

Andante.

## YMDAITH GWŶR CEDOL – The March of the Men of Cedol

Andante.

PIB-DDAWNS GWŶR GWRECSAM – The Men of Wrexham's Pipe-Dance  
*Allegro moderato.*

Three systems of musical notation for the piece 'PIB-DDAWNS GWŶR GWRECSAM'. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords. The first system has a repeat sign at the end. The second system also has a repeat sign. The third system ends with a double bar line.

RONDO I'R DELYN – A Rondo for the Harp

*Allegro moderato.*

Four systems of musical notation for the piece 'RONDO I'R DELYN'. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by a fast, rhythmic pattern in the bass clef, often consisting of eighth notes. The treble clef part features chords and some melodic lines. The first system has a repeat sign at the end. The second system has a repeat sign. The third system has a repeat sign. The fourth system ends with a double bar line.

## PYNCIAU 'R ADAR – The Trill of the Birds

*Andante.*

## DIFYRWCH CORBET O YNYS MAENGWYN – Corbet of Ynys Maengwyn's Delight

*Allegretto.*

## CHWI FECHGYN GLÂN FFRI – Ye Light-Hearted Youths

*Allegretto.*

## CRAIG RHIW Y MYNACH — The Rock of the Monk's Ascent

*Andante.*

Two systems of piano accompaniment for 'CRAIG RHIW Y MYNACH'. The first system consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of one flat. The melody in the treble staff features a series of chords and eighth notes, with a triplet of eighth notes in the final measure. The bass staff provides a simple harmonic accompaniment. The second system continues the piece, ending with a double bar line.

## MORWYN Y PENTRE — The Village Maid

*Andantino.*

Five systems of piano accompaniment for 'MORWYN Y PENTRE'. The first system consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of one flat. The melody in the treble staff is more active, featuring many eighth and sixteenth notes. The bass staff provides a steady accompaniment. The subsequent systems continue the piece, with the fourth system featuring a double bar line and a repeat sign. The fifth system concludes the piece with a final chord and a double bar line.

## FFARWEL FY NGHARIAD — Farewell my Love

*Andante.*

## CRAIG Y BWLCH — The Rock of the Pass

*Allegretto.*
*Fine.**D.C.*

## BLODAU GLYN DYFI — The Flowers of Glyndovey

*Allegro moderato.*

## IECHYD O GYLCH — Health All Round

*Largo.*

## YR HEN AMARYLLIS — The Old Amaryllis

*Moderato.*

Two systems of piano accompaniment for 'YR HEN AMARYLLIS'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 6/8 time signature. The music features a mix of chords and moving lines. The second system continues the piece, ending with a double bar line.

## YMGROES GWEN — Beware Gwen

*Andante cantabile.*

Two systems of piano accompaniment for 'YMGROES GWEN'. The first system consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a 6/8 time signature. The music is characterized by a slower, more lyrical feel. The second system continues the piece, ending with a double bar line.

## GLANBRÂN — Glanbrân

*Allegro moderato.*

Three systems of piano accompaniment for 'GLANBRÂN'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The music has a more rhythmic and lively character. The second system includes a 'Fine.' marking. The third system continues the piece, ending with a double bar line.

*D.C.*



## YMDAITH Y PERSON — The Parson's March

Andante.

## BARNA BWNC — Judge a Point

Allegretto.

## CONSÊT ARGLWYDDDES TREFFAEL — The Lady of Treffael's Fancy

Larghetto.

*Allegro moderato.* YR HÈN EÖG LEWYS — Green Sleeves

Two systems of musical notation for the piece 'YR HÈN EÖG LEWYS — Green Sleeves'. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a triplet of eighth notes in the treble staff. The second system also includes a triplet of eighth notes in the treble staff. The piece concludes with a double bar line.

ARGLWYDDDES TRWY 'R COED<sup>(1)</sup> — A Lady through the Wood<sup>(1)</sup>

*Andantino.*

Four systems of musical notation for the piece 'ARGLWYDDDES TRWY 'R COED<sup>(1)</sup> — A Lady through the Wood<sup>(1)</sup>'. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 4/4. The piece features various musical notations including slurs, ties, and dynamic markings such as 'p' (piano) at the end of the fourth system. The piece concludes with a double bar line.



## ARGLWYDDDES TRWY 'R COED(2) — A Lady through the Wood(2)

*Andante cantabile.*

Handwritten musical score for 'A Lady through the Wood(2)'. The score is written for piano in 4/4 time, featuring a treble and bass staff. The tempo is marked 'Andante cantabile.' The music consists of several measures of chords and melodic lines, with a key signature of one flat (B-flat).

## DIFYRWCH GWŶR CAERNARFON (1) — The Delight of the Men of Carnarvon (1)

*Allegretto.*

Handwritten musical score for 'The Delight of the Men of Carnarvon (1)'. The score is written for piano in 6/8 time, featuring a treble and bass staff. The tempo is marked 'Allegretto.' The music consists of several measures of chords and melodic lines, with a key signature of one flat (B-flat).

## PARK HYDE — Hyde Park

*Larghetto.*

## DIFYRWCH GWŶR CAERNARFON (2) — The Delight of the Men of Carnarvon (2)

*Con spirito.*

## DIFYRWCH GWŶR CAERNARFON (3) — The Delight of the Men of Carnarvon (3)

*Allegretto.*

## DIFYRWCH GWŶR HIRWAEN — The Delight of the Men of Hirwaen

*Con spirito.*

Three systems of piano accompaniment for 'DIFYRWCH GWŶR HIRWAEN'. The music is in 3/4 time, key of B-flat major. The first system includes triplets in both hands. The second system features a more active right hand with eighth-note patterns. The third system concludes with a triplet in the right hand.

## CÂTH SHÔN DAFYDD — John Davies's Cat

*Allegro.*

Two systems of piano accompaniment for 'CÂTH SHÔN DAFYDD'. The music is in 6/8 time, key of D major. The first system has a steady eighth-note accompaniment in the left hand. The second system features a more complex right hand melody with many beamed eighth notes.

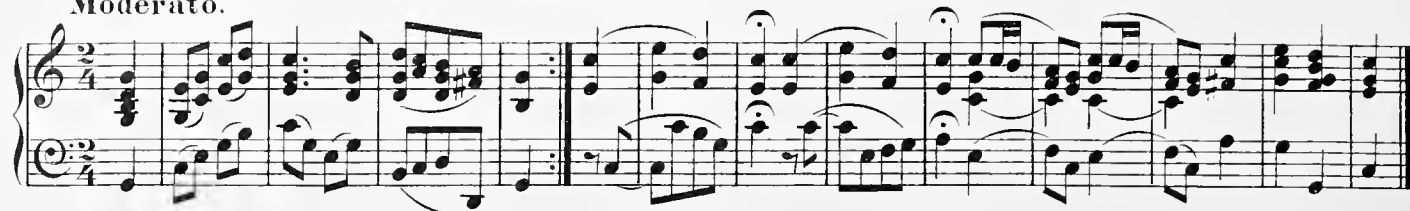
## GOSLEF LLEWELYN — Llewelyn's Melody

*Largo.*

Two systems of piano accompaniment for 'GOSLEF LLEWELYN'. The music is in 3/4 time, key of B-flat major. The first system has a slow, spacious feel with wide intervals. The second system continues the melody with some chromaticism in the right hand. The piece ends with a 'Fine.' marking and the initials 'D. C.' below the staff.

*Moderato.*

## Y CEILIOG GWYN — The White Cock

*Allegro moderato.*

## DAWNS Y GLUSTOG — The Cushion Dance

*Andante.*

## FFARWEL MARI WATER — Mary Water's Farewell

HŪD Y FRWYNEN LÂS (DEHEUBARTH)—  
The Allurements of the Green Rush (South Wales)*Andante.*

## CLOCH YMADAWIAD NELSON — Nelson's Departure Bell

*Moderato.*

## SPANISH MINUET (GOGLEDD) — Spanish Minuet (North Wales)

*Allegretto.**D. C.*

## SPANISH MINUET (DEHEUDIR) — Spanish Minuet (South Wales)

*Allegretto.**D. C.*

## HOFFDER WILLIAM HARRI — William Harry's Delight

*Allegro moderato.*

## CAINC Y DELYN — The Harp's Strain

*Andante legato.*

Andante legato.

The musical score for 'CAINC Y DELYN — The Harp's Strain' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of piano accompaniment. The first system features a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with a triplet of eighth notes in the bass. The third system shows a change in the bass line, with a sixteenth-note triplet in the treble. The fourth system concludes the piece with a final chord in the treble and a sustained bass note.

## GWYLAN Y MÔR — The Sea-Gull

*Moderato.*

Moderato.

The musical score for 'GWYLAN Y MÔR — The Sea-Gull' is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of piano accompaniment. The first system features a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with a change in the bass line and a final chord in the treble.

## CÂN ADAR MÂN Y MYNYDD — The Little Mountain Bird's Song

*Allegretto.*

Allegretto.

The musical score for 'CÂN ADAR MÂN Y MYNYDD — The Little Mountain Bird's Song' is written in 6/8 time with a key signature of one sharp (F-sharp). It consists of one system of piano accompaniment. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a steady accompaniment.



Y DDIMAI GOCH<sup>(1)</sup> — The new Halfpenny (1)*Moderato.*

Two systems of piano accompaniment for 'Y DDIMAI GOCH'. The first system consists of two staves (treble and bass clef) in 4/4 time, featuring a melody in the right hand and a supporting bass line in the left hand. The second system continues the piece with similar melodic and harmonic structures, ending with a repeat sign.

## Y DERYN — The Bird

*Andante largamente.*

Two systems of piano accompaniment for 'Y DERYN'. The first system is in 4/4 time, marked *f* (forte), and features a slow, spacious melody in the right hand. The second system continues the piece, maintaining the slow tempo and featuring a variety of chords and melodic lines, ending with a repeat sign.

## DUW GADWO'R BRENIN — God save the King

*Moderato.*

Two systems of piano accompaniment for 'DUW GADWO'R BRENIN'. The first system is in 3/4 time, marked *f* (forte), and features a steady, rhythmic melody in the right hand. The second system continues the piece, ending with a repeat sign and the word 'Fine' in the right margin. Below the second system, the initials 'D. C.' are written.

## TRI THRAWIAD - Three touches

Andante.

## FFELENA (2) - Felena (2)

Andantino.

## FFELENA (3) - Felena (3)

Moderato.



## FFELENA (4) - Feleina (4)

*Andante.*

## DDOE A HEDDYW (DAWNS) - Yesterday and To-day

*Allegretto.*

*Fine.* *D.C.*

## JERMI CLOI - Jermi Cloi

*Moderato.*

## Y GWERYD - The Church-yard

*Moderato.*

Y TIR GRISIALAIDD<sup>(2)</sup> - The Crystal Ground<sup>(2)</sup>

Andantino.

Andantino.

3/4

Key signature: three sharps (F#, C#, G#).

The score consists of two systems of piano accompaniment. The first system has two staves. The second system also has two staves. The music is in 3/4 time and features a mix of chords and moving lines in both hands.

Y TIR GRISIALAIDD<sup>(3)</sup> - The Crystal Ground<sup>(3)</sup>

Andante.

Andante.

4/4

Key signature: one flat (Bb).

The score consists of two systems of piano accompaniment. The first system has two staves. The second system also has two staves. The music is in 4/4 time and features a mix of chords and moving lines in both hands. The first system ends with a double bar line and repeat dots. The second system ends with a double bar line and repeat dots.

*Fine.*

*D.C.*

## ABERCYNFFIG - Aberkenfig

Allegro comodo.

Allegro comodo.

3/4

Key signature: one sharp (F#).

The score consists of two systems of piano accompaniment. The first system has two staves. The second system also has two staves. The music is in 3/4 time and features a mix of chords and moving lines in both hands.

## ADEN DDU 'R FRAN - The black wing of the Crow

Andante.

Handwritten musical score for 'ADEN DDU 'R FRAN - The black wing of the Crow'. The piece is in 4/4 time and marked 'Andante.'. It consists of two systems of piano accompaniment. The first system has two staves, with the right hand playing chords and the left hand playing a moving bass line. The second system also has two staves, continuing the melody and harmony. The key signature has two flats (B-flat and E-flat).

## LLWYDCOED - Llwydcoed

Moderato.

Handwritten musical score for 'LLWYDCOED - Llwydcoed'. The piece is in 2/4 time and marked 'Moderato.'. It consists of two systems of piano accompaniment. The first system has two staves, with the right hand playing chords and the left hand playing a moving bass line. The second system also has two staves, continuing the melody and harmony. The key signature has two flats (B-flat and E-flat).

## TROAD Y DROELL FACH - The Turn of the little Spinning - wheel

Moderato.

Handwritten musical score for 'TROAD Y DROELL FACH - The Turn of the little Spinning - wheel'. The piece is in 4/4 time and marked 'Moderato.'. It consists of two systems of piano accompaniment. The first system has two staves, with the right hand playing chords and the left hand playing a moving bass line. The second system also has two staves, continuing the melody and harmony. The key signature has one sharp (F-sharp).

## Y RHEW MAWR – The Great Frost

*Moderato.*

1. Final.

*D. C.*

This musical score is for the piece 'Y RHEW MAWR – The Great Frost'. It is written for piano in 4/4 time with a tempo marking of 'Moderato.'. The score consists of three systems of music. The first system has five measures. The second system has six measures, with a first ending bracket over the last two measures labeled '1.' and a 'Final.' marking. The third system has six measures, ending with a 'D. C.' (Da Capo) instruction.

## Y GARNEDD – The Carn

*Allegretto.*

This musical score is for the piece 'Y GARNEDD – The Carn'. It is written for piano in 6/8 time with a tempo marking of 'Allegretto.'. The score consists of three systems of music. The first system has five measures. The second system has six measures, with a key signature change to one sharp (F#) indicated by a double bar line. The third system has six measures.

## CLYCHAU RHIWABON – The Bells of Ruabon

*Moderato.*

This musical score is for the piece 'CLYCHAU RHIWABON – The Bells of Ruabon'. It is written for piano in 2/4 time with a tempo marking of 'Moderato.'. The score consists of two systems of music. The first system has eight measures. The second system has eight measures.

## HAFOD YR AERES - The Heiress' Summer Bower

**Moderato.**

## CÂN ARAD - LANCIAU MORGANWG - The Song of the Ploughboys of Glamorgan

**Andante.**

## CÂN YR ARAD - LANC (MESUR TRIBAN) - The Song of the Ploughboy (Triban)

**Moderato.**

## CÂN YR ARAD - LANC - The Ploughboy's Song

**Moderato.**

CÂN YR ARAD-LANC (TRIBAN MORGANWG)  
The Song of the Ploughboy (Triban of Glamorgan)



CAINC GYRWR Y WÊDD YCHAIN - The Song of the Oxen Driver

*Allegro comodo.*



CENTENARY

*Moderato.*



GWINLLAN DDYRYS - The Tangled Vineyard

*Allegretto.*



DIFYRWCH IORWERTH AB IFAN - Edward ab Evan's Delight

*Moderato.*



## DIFYRWCH ALFFRED FAWR – Alfred the Great's Delight

Moderato.

The musical score for 'DIFYRWCH ALFFRED FAWR' is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The tempo is marked 'Moderato.' The notation includes various musical symbols such as notes, rests, and accidentals, with some measures featuring complex chordal textures.

## DIFYRWCH BEIRDD LLANGOLLEN – The Bards of Llangollen's Delight

Larghetto.

The musical score for 'DIFYRWCH BEIRDD LLANGOLLEN' is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The tempo is marked 'Larghetto.' The notation includes various musical symbols such as notes, rests, and accidentals, with some measures featuring complex chordal textures.



## DIFYRWCH LLEWELYN – Llewelyn's Delight

*Moderato.*

## YMDEITHDÔN GWŶR PENLLYN – The March of the Men of Penllyn

*Allegro.*

## HÎNDEG (3) – Fair Weather (3)

*Moderato.*



## HÎNDEG (4) - Fair Weather (4)

Moderato.

Musical score for HÎNDEG (4) - Fair Weather (4), Moderato. The score is written for piano in 3/4 time, key of B-flat major. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music features a steady, moderate tempo with a mix of chords and moving lines.

## HÎNDEG (5) - Fair Weather (5)

Allegretto.

Musical score for HÎNDEG (5) - Fair Weather (5), Allegretto. The score is written for piano in 2/4 time, key of B-flat major. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is characterized by a faster, more lively tempo with frequent eighth and sixteenth notes.

## DYDDIAU HYFRYD - Delightful Days

Andante.

Musical score for DYDDIAU HYFRYD - Delightful Days, Andante. The score is written for piano in 4/4 time, key of B-flat major. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is slow and features a mix of chords and moving lines.

## CERDD Y GÔG LWYDLAS - The Song of the Blue-grey Cuckoo

Allegro moderato.

Musical score for CERDD Y GÔG LWYDLAS - The Song of the Blue-grey Cuckoo, Allegro moderato. The score is written for piano in 3/4 time, key of D major. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is moderately fast and features a mix of chords and moving lines.

## CWYN YR EÖS – The Nightingale's Complaint

*Andantino.*

## GORCHUDD Y FRENHINES – The Queen's Veil

*Allegro moderato.*

## DYDD LLUN Y BOREU – Monday Morning

*Allegretto.*

## DIFYRWCH GWŶR Y BALA — The Delight of the Bala Men

*Allegro moderato.*

Two systems of piano accompaniment for 'DIFYRWCH GWŶR Y BALA'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady bass line. The second system continues the piece with similar rhythmic patterns and chordal textures.

## DIFYRWCH GWŶR TRELAI — The Delight of the Trelai Men

*Andante legato.*

Two systems of piano accompaniment for 'DIFYRWCH GWŶR TRELAI'. The key signature changes to three sharps (F#, C#, G#) and the time signature remains 3/4. The tempo is marked 'Andante legato'. The first system shows a more sustained melody in the right hand with longer note values. The second system includes a triplet of eighth notes in the right hand and a more active bass line in the left hand.

## DIFYRWCH GWŶR LLANFABON — The Delight of the Men of Llanfabon

*Maestoso.*

Three systems of piano accompaniment for 'DIFYRWCH GWŶR LLANFABON'. The key signature changes to two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked 'Maestoso'. The first system features a dense, blocky texture with many beamed sixteenth notes in both hands. The second system continues with similar dense textures and some melodic movement in the right hand. The third system shows a more developed melody in the right hand with some chromaticism, while the left hand maintains a steady accompaniment.

## DIFYRWCH GWŶR MARGAM – The Delight of the Men of Margam

*Andante.*

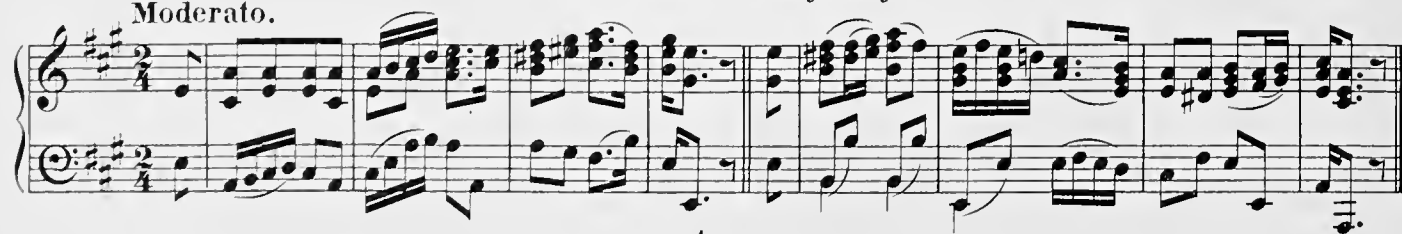
## PAID A'M TWYLLLO – Do not deceive me

*Allegretto.*

## DIFYRWCH DIC DYWYLL – The Delight of Blind Dick

*Allegretto.*

## CALANMAI – May-Day

*Moderato.*

## CAINC DIBYN A DOBIN (HELAR DRYW BACH) -

The strain of Dibin and Dobin (Hunting the Wren)

*Allegro moderato.*

## MABOLAETH - Youth

*Moderato.*

## Y DEILDY - The Bower

*Andante.*

## Y CRWYDRYN - The Wanderer

*Allegretto.*

## LLYGAD Y DYDD - The Daisy

*Allegro moderato.*

Two systems of piano accompaniment for 'The Daisy'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the piece, featuring a repeat sign and a crescendo leading to a forte (f) section.

## HIR-DDYDD HÂF - The Long Summer Day.

*Andante.*

Two systems of piano accompaniment for 'The Long Summer Day'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the piece, featuring a repeat sign and a crescendo leading to a forte (f) section.

## BEDD Y FRENHINES - The Queen's Grave

*Andantino.*

Two systems of piano accompaniment for 'The Queen's Grave'. The first system consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a 3/8 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the piece, featuring a repeat sign and a crescendo leading to a forte (f) section.



## Y GARREG LWYD - The Grey Stone

Andante.



## FFARWEL MARI - Farewell Mary

Allegro.



## Y BRYNCIN - The Hillock.

Moderato.





## HOFFDER IOLO MORGANWG — Iolo Morganwg's Delight

Allegretto.

Two systems of musical notation for the piece 'HOFFDER IOLO MORGANWG'. Each system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The first system contains 8 measures, and the second system contains 8 measures. The music features a mix of chords and moving lines in both hands, with some triplets in the final measure of the second system.

## DIFYRWCH IFOR HAEL — The Delight of Ivor Hael

Andante grazioso.

Two systems of musical notation for the piece 'DIFYRWCH IFOR HAEL'. Each system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system contains 8 measures, and the second system contains 8 measures. The music is characterized by a slower tempo and a more lyrical feel, with a mix of chords and moving lines in both hands.

## Y CWPER MWYN — The Gentle Cooper

Larghetto.

Two systems of musical notation for the piece 'Y CWPER MWYN'. Each system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F-sharp), and the time signature is 3/4. The first system contains 8 measures, and the second system contains 8 measures. The music is characterized by a slow tempo and a gentle feel, with a mix of chords and moving lines in both hands.

## SÎR FÔN BACH — My dear Anglesey

Allegretto.



## NAID TROS LANERCH — A leap o'er the glade

Moderato.



## LLAIS NEL PUW — Nelly Pugh's voice

Andante.



Larghetto.

## HOFF - FRON — Fond Heart



## CRAIG - Y - DÓN — Craig-y-dón

Allegro moderato.



*Moderato.* BRYNIAU'R WERDDON<sup>(2)</sup> - The Hills of Ireland<sup>(2)</sup>



*Allegro moderato.* BEDD Y MORWR - The Sailor's Grave



*Andante cantabile.* GRO'R AFON - River-side Pebbles



## BALEDWYR NEFYN — Nevin Ballad Singers

*Moderato.*

## YMGYRCH-DÔN CAPTAIN MORGAN — Captain Morgan's War March

*Allegretto.*

## YMGYRCH-DÔN Y WAENLWYD — The Waenlwyd War March

*Allegro moderato.*

## GORFOLEDD GWŶR MEIRION – The Rejoicing of the Men of Meirion

Moderato.

Two systems of piano accompaniment for 'GORFOLEDD GWŶR MEIRION'. The first system consists of two staves (treble and bass clef) in 4/4 time, featuring a lively melody in the right hand and a supporting bass line in the left hand. The second system continues the piece, showing more complex chordal textures and melodic development in both hands.

## DIDDAN CAPTAIN MORGAN — Captain Morgan's Diversion

Allegro moderato.

Two systems of piano accompaniment for 'DIDDAN CAPTAIN MORGAN'. The first system is in 4/4 time and features a busy, rhythmic melody in the right hand. The second system continues the piece, with a '(2nd)' marking in the left hand indicating a second ending or a specific fingering.

## FFARWEL GWŶR ABERFFRAW — The Men of Aberffraw's Farewell

Andantino.

Three systems of piano accompaniment for 'FFARWEL GWŶR ABERFFRAW'. The first system is in 3/8 time and features a slow, lyrical melody in the right hand. The second and third systems continue the piece, showing a variety of chordal textures and melodic lines in both hands.

CONSÊT GWŶR PENMORFA — The Men of Penmorva's Fancy  
*Allegro moderato.*

The musical score for 'CONSÊT GWŶR PENMORFA' is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment. The first system has six measures, the second has six measures, and the third has six measures. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line.

CONSÊT GWŶR ABERFFRAW — The Men of Aberffraw's Fancy  
*Larghetto.*

The musical score for 'CONSÊT GWŶR ABERFFRAW' is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment. The first system has eight measures, the second has eight measures, and the third has eight measures. The melody is primarily in the right hand, featuring quarter and eighth notes, while the left hand provides a steady accompaniment with quarter and eighth notes. The piece concludes with a double bar line.



CONSËT IFAN GLANTEIFI — Evan of Glantivy's Fancy  
*Allegro brillante.*



*Andantino.*

ABEROGWR — The Ogmore



*Moderato.*

DAFYDD AB WILLIAM — David ab William.



## CASTELL PRISTEN — Presteign Castle

Allegro.

## CAINC SHONET — Janet's Strain

Andantino.

## MARWNAD YR HELIWR — The Huntsman's Dirge

Allegretto.

## ENHUDDIAD Y TÂN — Covering the fire

*Moderato.*

Three systems of piano accompaniment for the piece 'ENHUDDIAD Y TÂN'. The music is in 6/8 time, with a key signature of one flat (B-flat). The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The music features a mix of chords and moving lines in both hands.

## Y LLWYN DRAIN — The Thorn bush

*Con grazia.*

Three systems of piano accompaniment for the piece 'Y LLWYN DRAIN'. The music is in 3/4 time, with a key signature of one flat (B-flat). The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The music features a mix of chords and moving lines in both hands.

## CARIAD-GLWYF - Love-sickness

*Lento.*

## SAWDL Y FUWCH (1) - The Cow's Heel (1)

*Allegretto.*

## SAWDL Y FUWCH (2) - The Cow's Heel (2)

*Moderato.*



## SAWDL Y FUWCH (3) — The Cow's Heel (3)

Andante.



## NANT EOS — Nant Eos

Moderato.



## Y FOES FAWR(1) - The Great Etiquette(1)

Moderato.

## TROT Y GASEG - The Mare's trot

Andantino.

## CAN MLYNEDD YN ÔL - One hundred years ago

Maestoso.



## LLANCES Y DYFFRYN — The Lass of the Valley

*Con moto.*

Three systems of piano accompaniment for 'LLANCES Y DYFFRYN'. The first system is in 3/4 time, key of D major, with a melody in the right hand and a bass line in the left. The second system continues the melody with some triplet figures. The third system concludes the piece with a final chord.

## CAP LILI — The Lily Cap

*Moderato.*

A single system of piano accompaniment for 'CAP LILI' in 6/8 time, key of B-flat major. The melody is in the right hand, featuring a mix of eighth and sixteenth notes.

## GADEL Y TÎR(Y FFORDD FYRAF) — Leaving the Land(the shortest way)

*Moderato.*

A single system of piano accompaniment for 'GADEL Y TÎR' in 2/4 time, key of B-flat major. The melody is in the right hand, consisting of eighth notes and chords.

## Y MORWYR — The Sailors

*Larghetto.*

Two systems of piano accompaniment for 'Y MORWYR' in 2/4 time, key of D major. The first system shows the beginning of the melody in the right hand. The second system continues the piece, ending with a final chord.



## PANDY'R YSTRAD — The Fulling Mill of the Strath

Andante moderato.

Musical score for 'PANDY'R YSTRAD' in 3/4 time, Andante moderato. The score consists of three systems of piano accompaniment. The first system has 6 measures. The second system has 8 measures, including a repeat sign. The third system has 8 measures, ending with a 'rall.' marking.

## Y FORU — Tomorrow

Allegro.

Musical score for 'Y FORU' in 6/8 time, Allegro. The score consists of three systems of piano accompaniment. The first system has 6 measures. The second system has 6 measures. The third system has 6 measures.

## Y GANWYLL — The Candle

Allegro moderato.

Musical score for 'Y GANWYLL' in 4/4 time, Allegro moderato. The score consists of one system of piano accompaniment with 12 measures. The first 8 measures are marked '1.' and the last 4 measures are marked 'Final.'

## SYBYLLTIR (1) — Sybylltir (1)

*Allegretto.*

## SYBYLLTIR (2) — Sybylltir (2)

*Moderato.*

## FFARWEL NED PUW(2) — Ned Pugh's farewell(2)

*Allegro moderato.*

## MORGAN JONES O'R DOLYDD GWYRDDION - Morgan Jones of Dolydd Gwyrddion

Andante.



## SUSANNA - Susannah

Larghetto.



## DEWCH I'R DYFFRYN - Come to the Valley

Allegro moderato.



## PÊR OSLEF FACH (3) - The little Sweet Melody (3)

Allegretto.



## PÊR OSLEF FAWR — The greater Sweet Melody

*Allegro moderato.*

Two systems of piano accompaniment for 'PÊR OSLEF FAWR'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The second system continues the melody and accompaniment, ending with a double bar line.

## PEN PÛCH — Pen Pych

*Andante.*

Two systems of piano accompaniment for 'PEN PÛCH'. The first system consists of two staves (treble and bass clef) with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The second system continues the melody and accompaniment, ending with a double bar line.

## GLWYSEN — Lovely.

*Larghetto.*

Three systems of piano accompaniment for 'GLWYSEN'. The first system consists of two staves (treble and bass clef) with a key signature of two flats (Bb, Eb) and a 3/8 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The second and third systems continue the melody and accompaniment, ending with a double bar line.

## CARU DOLI – Courting Dolly

*Moderato.*

*Fine.*

*D.C.*

This musical score is for the piece 'CARU DOLI – Courting Dolly'. It is written for piano in 2/4 time and marked 'Moderato.'. The score consists of two systems of music. The first system is 8 measures long and ends with a 'Fine.' marking. The second system is 8 measures long and ends with a 'D.C.' (Da Capo) marking. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

## Y DORCH AUR – The Golden Torque

*Moderato.*

This musical score is for the piece 'Y DORCH AUR – The Golden Torque'. It is written for piano in 3/4 time and marked 'Moderato.'. The score consists of three systems of music. The first system is 8 measures long. The second system is 8 measures long. The third system is 8 measures long. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

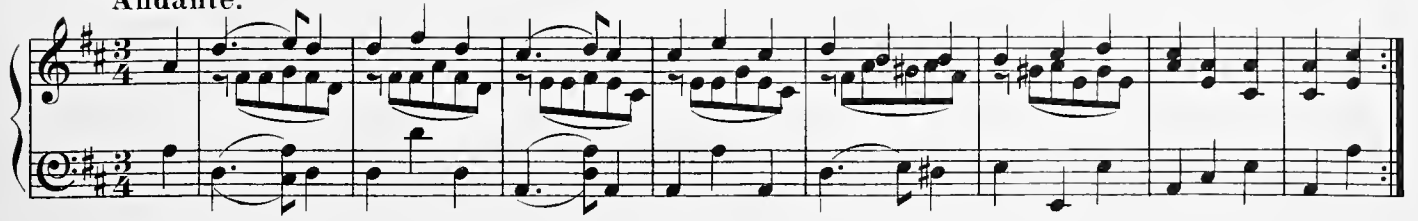
## Y DDEILEN GRÏN – The Withered Leaf

*Allegretto.*

This musical score is for the piece 'Y DDEILEN GRÏN – The Withered Leaf'. It is written for piano in 6/8 time and marked 'Allegretto.'. The score consists of two systems of music. The first system is 8 measures long. The second system is 8 measures long. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

## Y DAEAR FOCHYN - The Badger

Andante.



## BRÎG Y BRWYN - The Rushes Tops

Lento.



## CEFN BRITHDIR - Cefn y Brithdir

Andantino.





## Y DYN MEDDW - Barley Shot

*Vivace.*

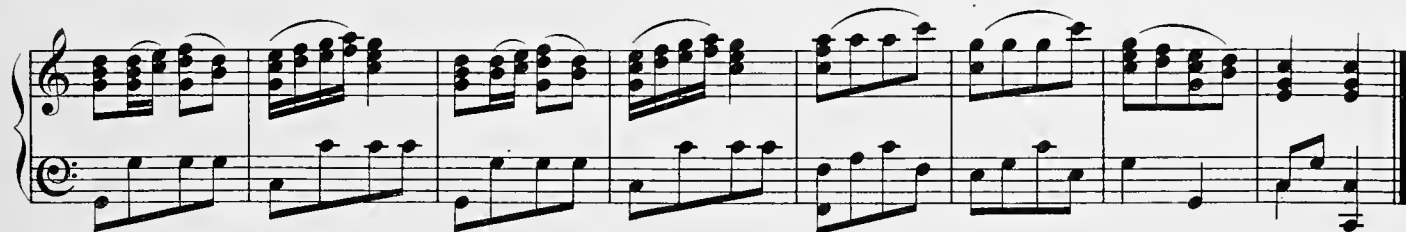
## TINC Y GLÔCH(1) - The Tinkling of the Bell(1)

*Allegro moderato.*



## MACHYNLLETH – Machynlleth

Moderato.



## Y GLASWELLTYN – The Green Grass

Moderato.



## MI GODAIS DŶ NEWYDD - I built a New House

*Lento.*

Two systems of piano accompaniment for the piece 'MI GODAIS DŶ NEWYDD - I built a New House'. The first system consists of a treble and bass staff with a key signature of one flat (Bb) and a 2/4 time signature. The melody is in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. The second system continues the piece with similar notation, including some triplets and a final cadence.

## YR HENAFGWR - The Aged Man

*Allegretto.*

Two systems of piano accompaniment for the piece 'YR HENAFGWR - The Aged Man'. The first system is in treble and bass staves with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody is in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. The second system continues the piece with similar notation, including some triplets and a final cadence.

## YR ADERYN(3)-The Bird (3)

*Andante.*

Three systems of piano accompaniment for the piece 'YR ADERYN(3)-The Bird (3)'. The first system is in treble and bass staves with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. The second system continues the piece with similar notation, including some triplets and a final cadence. The third system continues the piece with similar notation, including some triplets and a final cadence.

NYTH Y GWCW<sup>(3)</sup> - The Cuckoo's Nest (3)*Allegro moderato.*

Two systems of musical notation for 'The Cuckoo's Nest (3)'. The first system consists of a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody in the treble staff features eighth-note patterns and chords, while the bass staff provides a simple accompaniment of eighth notes. The second system continues the piece, ending with a double bar line.

FFARWEL NED PUW<sup>(3)</sup> - Ned Pugh's Farewell (3)*Andante.*

Two systems of musical notation for 'Ned Pugh's Farewell (3)'. The first system is in 2/4 time with a key signature of two flats (Bb, Eb). It features a melody with many half notes and some quarter notes, accompanied by a bass line. The second system continues the piece, ending with a double bar line.

## SPAIN WENDDYDD - Spanish Gipsy

*Allegretto.*

Two systems of musical notation for 'Spanish Gipsy'. The first system is in 6/8 time with a key signature of one sharp (F#). The melody in the treble staff is lively, with many eighth and sixteenth notes. The bass staff provides a steady accompaniment. The second system continues the piece, ending with a double bar line.

## CLYCHAU COETTY – The Bells of Coity

*Andante.*

Handwritten musical score for 'The Bells of Coity' in 4/4 time, marked *Andante.* The score is written for piano on a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The piece begins with a repeat sign. The first system contains two measures of the first ending, followed by a second ending marked with a '2'. The second system contains two measures of the first ending, followed by a second ending marked with a '2'. The third system contains two measures of the first ending, followed by a second ending marked with a '2'. The fourth system contains two measures of the first ending, followed by a second ending marked with a '2'. The piece concludes with a final cadence.

## PAN OEDDWN YN RHODIO – As I was Walking

*Con allegrezza.*

Handwritten musical score for 'As I was Walking' in 6/8 time, marked *Con allegrezza.* The score is written for piano on a grand staff with treble and bass clefs. The key signature has one sharp (F-sharp). The piece begins with a repeat sign. The first system contains two measures of the first ending, followed by a second ending marked with a '2'. The second system contains two measures of the first ending, followed by a second ending marked with a '2'. The third system contains two measures of the first ending, followed by a second ending marked with a '2'. The piece concludes with a final cadence.

## DEWRDER - Valour

**Allegro moderato.**

The musical score is written for piano and consists of four systems of music. The tempo is marked 'Allegro moderato.' and the time signature is 3/4. The key signature has one flat (B-flat). The first system shows the beginning of the piece with a melody in the right hand and a supporting accompaniment in the left hand. The second system continues the melody with some harmonic variation. The third system features a more complex accompaniment with chords and moving lines. The fourth system concludes the piece with a final chord and a sustained bass note in the left hand.

## LLYN TEGID – Bala Lake

**Larghetto.**

**Larghetto.**

The image shows a musical score for a piano accompaniment, labeled "Larghetto." The score is written in B-flat major (two flats) and 3/4 time. It consists of two systems of music, each with a right-hand (treble) and left-hand (bass) part. The first system contains 8 measures, and the second system contains 8 measures. The music features a steady bass line in the left hand and a more active melody in the right hand, with various chords and arpeggios. The tempo marking "Larghetto." is written above the first system.

NANS O'R FELIN - Nancy of the Mill

**Allegretto.**

Allegretto.

*Fine.* *D.C.*

## HOFFDER GWŶR Y DINAS – The Delight of the Men of Dinas

*Andantino.*

Handwritten musical score for 'HOFFDER GWŶR Y DINAS – The Delight of the Men of Dinas'. The tempo is marked 'Andantino.' The score is written for piano in 3/4 time, featuring a treble and bass staff. The melody is composed of eighth and sixteenth notes, with a steady accompaniment in the bass. The key signature has one sharp (F#).

## DIFYRWCH BEIRDD TIR IARLL – The Bards of Tir Iarll's Delight

*Allegro moderato.*

Handwritten musical score for 'DIFYRWCH BEIRDD TIR IARLL – The Bards of Tir Iarll's Delight'. The tempo is marked 'Allegro moderato.' The score is written for piano in 4/4 time, featuring a treble and bass staff. The melody is composed of eighth and sixteenth notes, with a steady accompaniment in the bass. The key signature has two sharps (F# and C#).

## CATTI ABERDYFI – Kate of Aberdovey

*Andante.*

Handwritten musical score for 'CATTI ABERDYFI – Kate of Aberdovey'. The tempo is marked 'Andante.' The score is written for piano in 2/4 time, featuring a treble and bass staff. The melody is composed of eighth and sixteenth notes, with a steady accompaniment in the bass. The key signature has two flats (Bb and Eb).



## MEL WEFUS (3) — Honied Lip (3)

Andante.

Musical score for 'MEL WEFUS (3) — Honied Lip (3)' in 2/4 time, Andante tempo. The score consists of three systems of piano accompaniment. The first system has 8 measures. The second system has 8 measures, including a repeat sign. The third system has 8 measures, including first and second endings.

## FFARWEL Y GLANDDYN — The Farewell of the Handsome Man

Andantino.

Musical score for 'FFARWEL Y GLANDDYN — The Farewell of the Handsome Man' in 2/4 time, Andantino tempo. The score consists of two systems of piano accompaniment. The first system has 8 measures, including a trill (tr) in the first measure. The second system has 8 measures.

## Y FERCH FACH — The Little Girl

Moderato.

Musical score for 'Y FERCH FACH — The Little Girl' in 6/8 time, Moderato tempo. The score consists of two systems of piano accompaniment. The first system has 8 measures. The second system has 8 measures, including a forte (f) dynamic marking.



## HOFFDER MADOC AB OWAIN GWYNEDD – Madoc ab Owen Gwynedd's Delight

*Allegro.*

Three systems of musical notation for the piece 'Hoffder Madoc ab Owain Gwynedd'. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by frequent chords and a lively, rhythmic melody in the treble.

## CAINC Y FAMAETH – The Nurse's Strain

*Allegretto.*

Two systems of musical notation for the piece 'Cainc y Famaeth'. Each system consists of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#) and the time signature is 6/8. The melody is more melodic and flowing than the first piece, with a steady accompaniment in the bass.

## GWAEN GYNFYDD – Gwaen Gynfydd

*Andante con moto.*

Two systems of musical notation for the piece 'Gwaen Gynfydd'. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (Bb) and the time signature is 3/4. The music is slower and more contemplative, featuring sustained chords and a gentle melody.

## LLEF CAERWENT – Winchester Cry

*Allegro moderato.*

Allegro moderato.

3/4

Key signature: three sharps (F#, C#, G#).

The score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The music features a mix of chords and single notes, with a steady 3/4 rhythm. The first system ends with a repeat sign. The second system has a key signature change to two sharps (F#, C#) in the final measure. The third system ends with a repeat sign. The fourth system concludes with a final chord and a double bar line.

## CÂN Y CEILIOG DU – The Song of the Black Cock

*Moderato.*

Moderato.

3/4

Key signature: two sharps (F#, C#).

The score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The music features a mix of chords and single notes, with a steady 3/4 rhythm. The first system ends with a repeat sign. The second system has a key signature change to one sharp (F#) in the final measure. The third system concludes with a final chord and a double bar line.

## WNG CYTIRAWG(1)-Greece and Troy(1)

*Andante.*

This musical score is for the piece 'WNG CYTIRAWG(1)-Greece and Troy(1)'. It is marked 'Andante.' and is in 4/4 time. The key signature has one sharp (F#). The score consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The music features a mix of chords and moving lines in both hands, with some triplets indicated by a '3' over a group of notes. The second system continues the piece with similar harmonic and melodic textures. The third system concludes the piece with a final chord and a few more notes in the bass line.

## WNG CYTIRAWG (2) – Greece and Troy (2)

*Andante.*

This musical score is for the piece 'WNG CYTIRAWG (2) – Greece and Troy (2)'. It is marked 'Andante.' and is in 4/4 time. The key signature has one sharp (F#). The score consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The music features a mix of chords and moving lines in both hands, with some triplets indicated by a '3' over a group of notes. The second system continues the piece with similar harmonic and melodic textures. The third system concludes the piece with a final chord and a few more notes in the bass line.

## MERCH Y TAFARNWR – The Tavern Keeper's Daughter

*Allegro.*

This musical score is for the piece 'MERCH Y TAFARNWR – The Tavern Keeper's Daughter'. It is marked 'Allegro.' and is in 6/8 time. The key signature has one sharp (F#). The score consists of two systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The music features a mix of chords and moving lines in both hands, with some triplets indicated by a '3' over a group of notes. The second system continues the piece with similar harmonic and melodic textures. The piece concludes with a final chord and a few more notes in the bass line.

*Fine.*

*D. C.*

1

## MERCH Y DAFARN – The Daughter of the Tavern

Moderato.



## CAERDOIA(2) – Troy (2)

Allegro.



## DIFYRWCH Y BRENIN IAGO – King James' Delight

Moderato.



## CAINC Y DAWNSWYR — The Dancers' Strain

*Moderato.*

Three systems of piano accompaniment for 'CAINC Y DAWNSWYR — The Dancers' Strain'. The music is in 2/4 time, key of B-flat major, and marked 'Moderato.'. Each system consists of a treble and bass staff. The first system features a melody in the treble with a simple bass accompaniment. The second system has a more active treble melody with a supporting bass line. The third system continues the melody with some harmonic variation in the bass.

## MÔN — Anglesey

*Allegro moderato.*

Two systems of piano accompaniment for 'MÔN — Anglesey'. The music is in 2/4 time, key of B-flat major, and marked 'Allegro moderato.'. The first system shows a treble melody with a bass accompaniment. The second system continues the piece with similar rhythmic patterns and harmonic support.

## MI GWRDDAIS À 'SGWARNOG — I met a Hare

*Lento.*

Two systems of piano accompaniment for 'MI GWRDDAIS À 'SGWARNOG — I met a Hare'. The music is in 2/4 time, key of B-flat major, and marked 'Lento.'. The first system features a treble melody with a bass accompaniment. The second system continues the melody with a more active bass line.

## GWEGIL Y FWYELL - The Back of the Axe

*Andante marcato.**legato*

## FY NGHARIAD GWEDDUS - My Handsome Lover

*Andante.*

## Y GOFID GWINAU - The Poignant Grief

*Lento.*



## Y MAERDY - The Dairy House

Andante.



## MWYNEN MAI - The Melody of May

Moderato.



## BUDDUGOLIAETH Y CYMRY - The Victory of the Cymry

Allegretto.





## RACHEL DAFYDD IFAN - Rachel David Evan

*Allegretto scherzando.*

## DOED A DDÊL - Come what may

*Allegretto scherzando.*

## CLARENDON (1) - Clarendon (1)

*Andante.*

## CLARENDON (2) - Clarendon (2)

*Andante.*

ALAWON FY NGWLAD  
MINFWYN - Sweet Lip

Moderato.



BREUDDWYD RHYSYN BACH - Little Rees's Dream

Animato.



SESSIWN YN NGHYMRU - A Session in Wales

Allegretto.



PYSGOTWYR GLYN-NEDD - The Glyn-Neath Fishermen

Allegretto.



## ABER-LLECHRYD - Aber-llechryd

Moderato.

## TINCIAD Y GLÔCH (2) - The Tinkling of the Bell (2)

Largamente.

## CASTELL CAERNARFON - Carnarvon Castle

Allegretto.

**FFARWEL TREF BALDWYN — Farewell to Montgomery.**

*Moderato.*



**Y DDIMAI GÔCH<sup>(2)</sup> — The New Halfpenny<sup>(2)</sup>**

*Allegro moderato.*



**CLYCHAU LLANFYLLIN — The Bells of Llanfyllin**

*Vivace.*

*Più lento.*



*Fine.*



*D.C. Vivace.*

**CLEDAN — Cledan**

*Lento.*



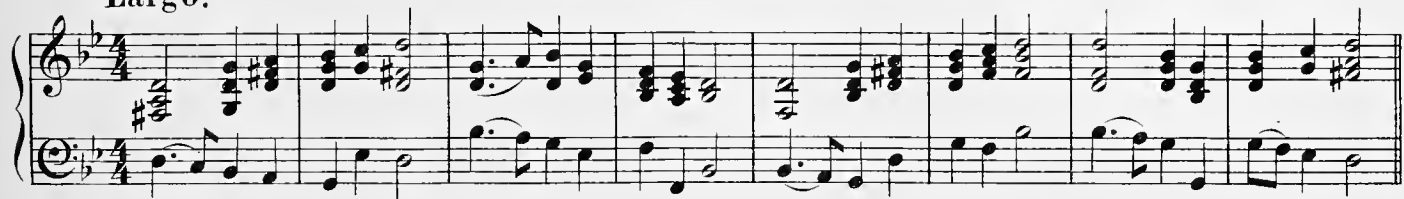
## CAERNARFON LON — Merry Carnarvon

*Allegro moderato.*

## FFARWEL I GAERNARFON — Farewell to Carnarvon

*Larghetto.*

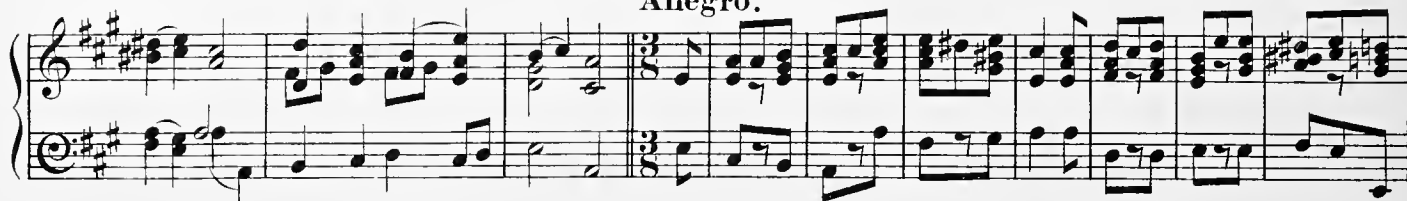
## HIR OES I DDYN — Long Life to Man

*Largo.*

YMDAITH GWŶR DYFNEINT<sup>(2)</sup>—The March of the Men of Devon<sup>(2)</sup>  
Andante.



Allegro.



CERRIG YR AFON — The Stepping Stones

Allegretto.



ARGLWYDDDES COVENTRY — Lady Coventry

Andante grazioso.





## Y GINI MELYN BACH — The Little Yellow Guinea.

*Allegretto.*

## MORWYN Y FELIN — The Maid of the Mill

*Allegro moderato.*

## HELYDDION GLAN TÂF — The Huntsmen of Taff-side.

*Scherzando.*



## Y TOR DŨ — The Black Ridge

Andante.



## Y GWELLTYN GLÂS — The Green Blade

Moderato.



## HELA'R YSGYFARNOG — Hunting the Hare

*Allegro moderato.*

## DULL O DRIBAN·MORGANWG — A Specimen of Glamorgan Triban

*Moderato.*Y FOES FAWR<sup>(2)</sup>—The Great Etiquette<sup>(2)</sup>*Con allegrezza.*

Mae llanw cerddoriaeth yn d'od fel y môr,  
Mae pawb yn y cydgan, a phawb yn y côr:  
Mae codiad y dwylaw, a churiad y traed,  
Ar fanllef yn d'wedyd-- hir, hir y parhaed!-- Ceiriog.



EOS EBRILL.



IOLLO TREFALDWYN



EOS CRWST.



IDRIS VYCHAN.



EOS MON.



EOS Y BERTH.



EOS MAWDDWY.



AP EOS Y BERTH.



EOS MAI.



WYR YR EOS.

# PENNILLION SINGERS.

*Printed by G. H. Jones, Llanymyrmir.*



## PENNILLION SINGING.



THE literal meaning of the word pennill—of which pennillion is the plural—is a stanza, and Pennillion singing means the singing of stanzas to the accompaniment of an instrument, under certain rules and regulations, and which we shall here endeavour to explain. Another term for it is “Canu gyda’r tannau”—singing with the strings; indicating that the instrument used for accompaniment is a stringed one: in this case, the harp.

It is said that this method of singing has prevailed amongst the Welsh from very early times—from the Druidical period, as some contend. In any case, there seem to be good reasons for supposing it to be a very ancient practice; and yet, it is somewhat remarkable that none of our old writers, editors, and authorities on Welsh Airs, give us any definite information concerning the laws which regulate this branch of our national music. This perhaps may be explained by the probable fact, that the rules and conditions, like the old Melodies and Pennillion, were handed down orally from one generation to another.

At the Chester National Eisteddfod, 1866, the late Idris Vychan—a practical authority on Pennillion Singing—received a prize for an essay on the subject; this was issued by the Cymmrodorion Society, 1885, and as far as the writer is aware, it is the first thing approaching a theoretical treatise ever published on the question. In an article on Welsh music, in the fourth volume of Sir George Grove’s “Dictionary of Music and Musicians”, Mr. John Thomas (Pencerdd Gwalia), Harpist to Her Majesty The Queen, treats upon it at some length, giving a certain number of musical illustrations. And in “Cân a Thelyn” (Song and Harp) by Watcyn Wyn, published in 1895, Idris Vychan’s “Ten Rules” are

quoted, and also some observations by Eos Dâr, one of the leading Pennillion Singers of the present day.

Pennillion Singing, as Mr. John Thomas states, is somewhat similar to the parlante singing heard at the Italian comic opera, the verses moreover being improvised, or sung extempore, occasionally; this latter custom, however, is more prevalent—in our day at least—in South than in North Wales. Strictly speaking, the South Wales form is not Pennillion Singing proper, being simply a tuneful ballad-like melody, the words of which are sung solo by each member of the company present in turn, and answered by a burden of “Fal, la. la”, in chorus, as in “Nôs galan”, and “Tôn y Melinydd”, or by “Hob y derri dando”, as in the two tunes known by that title, in North and South Wales respectively. In such cases the verses are often produced impromptu, and containing as they frequently do, some humorous allusions to the locality, or to persons present at the social gathering where this practice obtains, much innocent merriment follows.

As a musical or an artistic performance however, this is much inferior to the North Wales manner—the one generally understood when Pennillion Singing is referred to. Here the singer must not only, not sing the melody—except occasional notes, and those chiefly cadential—but he must neither start with it, nor on the first beat of the bar, or musical measure. Idris Vychan is emphatic on this latter point, although the examples given in Grove’s Dictionary, as well as in some of our collections do not observe the rule. Idris appears to be correct, inasmuch as recitation being the leading principle in Pennillion Singing, the other method makes the vocal part too set and stiff, and not sufficiently in contrast with the strictly defined melody allotted to the instrument.

The singer should be conversant with the various metres of Welsh poetry, and at least with all the *Airs* to which Pennillion are generally sung. He is not to expect any assistance from the instrumentalist, it being in a sense, if not a contest between singer and player, an independent performance by each, and the latter, especially in an *Eisteddfod*ic competition, must show no favour, but play the *Air* continuously and markedly in time, whether with or without variations. The stanzas may be in the strict or free style; they may vary considerably in length, and the singer may have to use more than one in order to make them fit the *Air*. That, however, is a matter that concerns him only, and one where he may, if he can, display his talent and resources; for though he may *begin* at any bar (portion of) he chooses, he must *end* with the melody. To enable him to do this effectually, he must be well versed in all the necessary devices—changes of time, sub-



division of notes, triplets, &c., and the number of syllables, words, and lines an accomplished Pennillion Singer can put in a bar or two, when occasion demands, is very remarkable. Pennillion Singing therefore, is not solely a vocal performance, but one in which the poetical faculty is combined, where the matter introduced plays as important a part as the manner in which it is accomplished (vocally); consequently it will be perceived, that clear and intelligible enunciation is one of the first essentials of Pennillion Singing.

As already stated, Idris Vychan lays down Ten Rules in connection with competition in this method of singing. The 9<sup>th</sup> and 10<sup>th</sup> need not be quoted: the one condemning the use of words evincing low taste, being fortunately unnecessary now-a-days, and the other directing that precedence in singing should be decided by drawing lots, being in common use. It may be stated here that in these contests, the singers stand in a row, singing consecutively to the end of the competition. After the harper plays the Air over each time a fresh Air is introduced, in order to give the singer time to choose suitable words, the vocalist to the left of the harp commences, the next following with a stanza of the same metre, and so on. Idris' eight remaining rules are as follow—freely translated: —

1.—Neither of the competitors is to be informed wath Air is being played.  
(Three Airs are required, each different in time and length).

2.—Neither competitor is to sing from any book at the time.

3.—It is necessary that each competitor should adhere to the same metre  
(or rhythm) as the first that sang.

4.—Anyone mixing his rhythms will be disqualified.

5.—Anyone forgetting his stanza (or failing to follow on) puts himself out  
of the competition.

6.—The one essaying to sing has no right to a second attempt, but the  
next to him is to proceed.

7.—The prize is not given to the best vocalist (of necessity we presume),  
but to the one who accentuates best, and who recites his words in such a manner  
that they combine naturally with the tones of the harp.

8.—It is irregular to start singing on the bar (i. e. at the beginning). The  
singer should commence on the half-beat.

Somewhat oddly, the writer has forgotten to codify one important rule, though he mentions in the Preface that the fact of its observance by himself, and its non-observance by one of his fellow competitors at the Ruddhlan Eisteddfod 1850, secured him the first prize. That rule is—"No competitor is allowed to sing a stanza previously sung by another in the same contest."

There are numerous Welsh Melodies to which Pennillion may be sung, but it is to be regretted that Pennillion Singers have of late shown a disposition to limit their repertoire to some few; such as "Pen Rhaw", "Serch Hudol", "Llwyn Onn", "Merch Megan", and one or two others.

The vocal portions of the following two specimens are taken from Idris Vychan's essay (slightly altered), by the kind permission of the Honourable Society of the Cymmrodorion, London.

D. E. E.

## Pennillion.

### 1. Codiad yr Ehedydd. (The Rising of the Lark.)

Voice.

Rhent gym-ed-rol, plwy da'i re - ol - au, Ty is go-leu-fryn, twysg o

lyf - rau, A gwartheg res, a buch-es-au i'w trin Pr hoy-w-wraig E - lin ryw - iog o - lau.


Min-au a'm deu-lanc mwyn i'm di-lyn, Gwran-dawn ar aw-dl a - rab aw - dl

Ro - byn, Gan dant Go - ron-wy gyw-rein-wyn, Os daw i 'wa-re dwy-law ar y de - lyn.

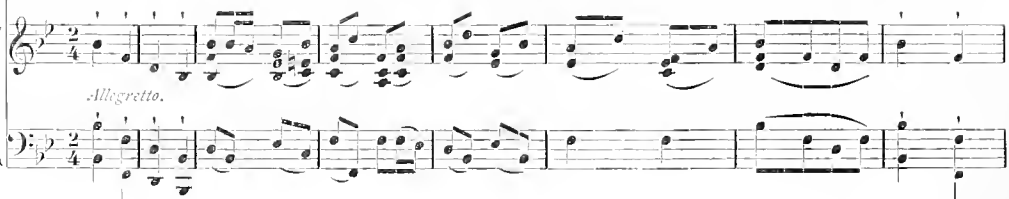
Accomp.

The musical score is written for voice and piano accompaniment. It consists of four systems of music. Each system has a voice line and a piano accompaniment line. The piano accompaniment is written in 2/4 time and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice line is written in 2/4 time and features a melody with various note values, including eighth and sixteenth notes. The lyrics are in Welsh and English. The first system is the beginning of the song, and the subsequent systems are the continuation of the melody and accompaniment.

2. Consêt y Siri. (The Sheriff's Delight.)

Voice. 

Pleth-iad - au tan-nau tyn-ion Y de-lyn l'r

Accomp. 



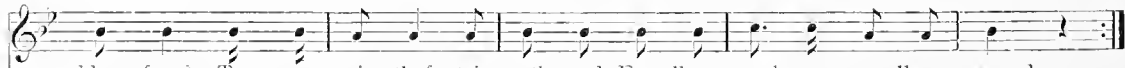
di-lesg fe-ddyl-ion, Od-lau saint yw ad-lais hon, Llais neu fawl Llys nef-ol-ion.






Peir-iant i gerdd-or pa-rawd, Ar-eith-fa Yr wyth-fys a'r  
Sŵn per-aidd o sain peir-iant, Go-did-og Hed-iad-au pob





ddwy-fawd, Te-ry ei-thaf tri wyth-awd Eur-llaes gorph yn ar-llwys gwawd.  
mol-iant, Lleis-iau miw-sig llwys moes-ant, Tan-nau nef pob tŷn a wnant.



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